

KINE WEEKLY

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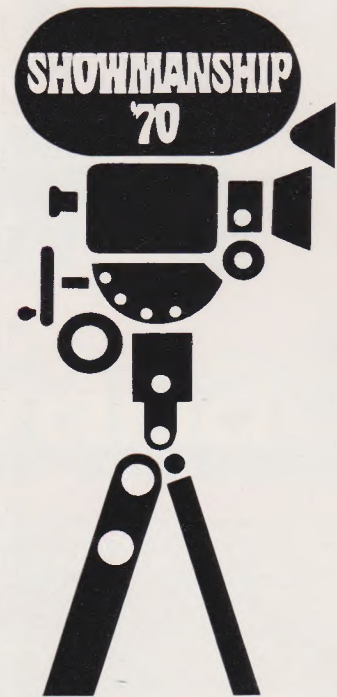
HOLLYWOOD

PARIS

ROME

On behalf of Avco Embassy, welcome to Showmanship '70. There is a product shortage - but not at Avco Embassy. We have more product than ever before. The films listed on this page are not in the planning stage - not even in the production stage - but in the can, complete and ready to go. Twice in my lifetime I have refused to attend the funeral of show business - once supposedly slain by television and now by the so-called product shortage. Showmanship is not dead. Our pictures and advertising campaigns are sufficient proof of that. '70 for us at Avco Embassy and for you exhibitors spells a new era in entertainment - an exciting era that I am proud to share with you. Sincerely,

Joseph E. Lane



"SOLDIER BLUE"
 "THE PEOPLE NEXT DOOR"
 "SUNFLOWER"
 "MACHO CALLAHAN"
 "PROMISE AT DAWN"
 "THE SPORTING CLUB"
 "RIDER ON THE RAIN"
 "THE MAN WHO HAD POWER
 OVER WOMEN"
 "ROAD TO SALINA"
 "CARNAL KNOWLEDGE"
 "C. C. RYDER AND COMPANY"
 "THE SKI BUM"
 "THE STEAGLE"



SHOWMANSHIP '70 INTERNATIONAL

London May 4th, 5th, 6th.

Anglo-EMI to make new comedy series

UNIONS TO MEET MRS DUNWOODY

THE Federation of Film Unions has arranged an 'urgent' meeting with Mrs. Gwyneth Dunwoody, Parliamentary Secretary to the Board of Trade, on Monday to discuss the closure of MGM Boreham Wood studios. This follows a meeting with EMI representatives on Friday.

Alan Sapper, secretary of the ACTT, said the Federation had also called for meetings with Reginald Maudling, MP, whose constituency includes Boreham Wood, and Leo Hochstetter, executive assistant to the president of the Motion Picture Association of America.

Sapper said that the Prime Minister, Harold Wilson, had acknowledged a request by the FFU that he intervene over the closure. But no meeting has been set.

NEW POST FOR HOCHSTETTER

REGIONAL Director of the Motion Picture Export Association of America for the United Kingdom and Middle East, Leo Hochstetter, has been named executive assistant to Jack Valenti, president of the Motion Picture Association of America. He will be in charge of international public relations.

Headquarters for Hochstetter will be determined later.

Responsibility for supervision of MPEA matters in the UK will be assumed directly by Griffith Johnson, executive vice-president in charge of all foreign activities of MPEA.

NOT FOR PUBLICATION

EDMUND DELL, Minister of State for Employment and Productivity, refused in Parliament to publish the text of the letter sent to various sections of the film industry relating to securing a greater measure of competition in the exhibition of films.

He told John Hay (Con, Henley), who called for this publication: 'The suggestions for adapting the existing arrangements were evolved in discussions with the various sections of the industry and are exploratory at this stage.'

NAT COHEN, chairman and chief executive of Anglo-EMI Film Distributors Limited, this week announced a major new series of comedy films to be produced by Ned Sherrin.

The first of the new films, starting production in the early autumn, will be a film adaptation of the currently highly successful 'Up Pompeii' television series starring Frankie Howerd.

The screenplay will be written by Sid Colin based upon the 'Up Pompeii' TV scripts by Talbot Rothwell who also writes the 'Carry On' screenplays. Terry Glinwood will be associate producer.

Subsequent 'Up' productions, also starring Frankie Howerd, and made with the same production team, will deal with various other unlikely aspects of history.

The agreement was negotiated by Beryl Vertue, a director of Associated London Films Limited, with Cohen and Sherrin. 'Up Pompeii' is an Associated London Films production for world wide distribution by Anglo-EMI Film Distributors Limited.

Announcing this addition to Anglo's ambitious programme, Nat Cohen said: 'I am convinced that the key to recapturing large cinema audiences is a

good, uproarious comedy. And who better to produce such films than Ned Sherrin, whose last two involvements, as co-produced on "The Virgin Soldiers" and producer of "Every Home Should Have One," have been such enormous successes.'

After 'Up Pompeii', Ned Sherrin, who rose to fame as producer of the late night satire shows on TV, will produce through his own company Virgin Films, another comedy for Anglo-EMI: 'The Last Virgin Left Alive' based on 'Jam Today' a first and best selling novel by Susan Barrett. A story about a very unusual girl called Louisa, 'The Last Virgin Left Alive' is being scripted by top satirists John Fortune and Eleanor Bron, and Terry Glinwood will again be associate producer.

Joe Levine's 'Showmanship '70' London convention

AVCO Embassy's top executives headed by President Joseph E. Levine are attending a 'Showmanship '70' international convention in London, next week, May 4-6, to introduce the company's 1970 product line-up to British exhibitors and publicists and to Avco Embassy foreign executives and publicity chiefs from many parts of the world.

The conference opens on Monday, at the Odeon, Haymarket, with the screening of a special presentation for 12 forthcoming pictures, ten of which are now ready for release in 1970. Various aspects of distribution and merchandising concepts will be discussed.

The presentation is to be followed by a luncheon at the 'Talk of the Town' where a 'Showmanship '70' exhibition is being staged. This will be followed by a screening of 'Sunflower', produced by Carlo Ponti, and Arthur Cohn, directed by Vittorio De Sica and starring Sophia Loren and Marcello Mastroianni.

Other films highlighted in 'Showmanship '70' are 'Soldier Blue', produced by Gabriel Katza and Harold Loeb, directed by Ralph Nelson and starring Candice Bergen, Peter Strauss and Donald Pleasence, and 'The People Next Door', produced by Herbert Brodtkin, directed by David Green and starring Eli Wallach, Julie Harris, Deborah Winters and Hal Holbrook.

Also featured in the presentation are 'Macho Callahan', produced by Martin C. Schute, directed by Bernard Kowalski, starring David Janssen, Jean Seberg, James Booth and Lee J. Cobb; 'Promise at Dawn', produced and directed by Jules Dassin, starring Melina Mercouri and Assaf Dayan; 'The Sporting Club', produced by Lee Rich, directed by Larry Peerce, starring Robert Fields, Maggie Blye and Nicolas Coster; and 'Rider on the Rain', produced by Serge Silberman, directed by Rene Clement,

MANAGERS' STRIKE THREAT

A DECISION by the Entertainment Managers' Association to give a month's notice of a withdrawal of labour from ABC cinemas has been referred to the Cinematograph Exhibitors' Association.

The union's action follows ABC's refusal to negotiate a separate agreement for the ABC managers, on the grounds that the matter is one for discussion under the national agreement, and that EMA has stated that it does not intend to give notice of termination of the agreement.

Eddie Lee, deputy secretary of the CEA, described the EMA move as 'quite contrary to the whole spirit and the intention of the national agreement although there is no clause in this agreement which forbids a separate agreement.'

Said Lee: 'We believe that the conciliation section of that agreement...'

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Britain at Cannes

The Cannes Film Festival opens today (Saturday). For full report on Britain's strong representation, where to meet the delegates, and details and pictures of British films being screened during the fortnight, see pages 8-16.

starring Charles Bronson and Marlene Jobert.

The other films in the Avco Embassy programme are: 'The Man Who Had Power Over Women', starring Rod Taylor, Carol White and James Booth; 'The Road to Salina', produced by Yvon Guezal and Robert Dorfmann, directed by Georges Lautner, starring Robert Walker Jr., Rita Hayworth, Mimsy Farmer and Ed Begley; 'The Ski Bum', produced by David

continued on page 23

NOW
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GENERAL
RELEASE



THE MAGIC
CHRISTIAN_A

Long shots by BILL ALTRIA



Is the national agreement outdated?

THE Entertainment Managers' Association is showing its teeth by giving notice of strike action against ABC if it refuses to negotiate a separate agreement with the association.

This is the first time that the managers' union has moved so close to a withdrawal of labour. It is the first time that it has attempted to achieve a separate agreement with a major group outside the national agreement negotiated with the CEA.

The union did negotiate an agreement with Rank on the

circuits 'multiple unit' management scheme, but this was within the framework of the national agreement.

The cinema side of the industry has remained remarkably free from major strike action—though very close to it at times—which says a lot for the labour relations machinery established over the years by the CEA and the unions. It would be a pity if a breakdown occurs at the present time.

Subject to local licensing conditions, it may be possible to keep cinemas open if the

ABC managers do withdraw their labour, but a dispute of this kind is bound to have an adverse effect on business.

The apparent resolution of the managers in support of EMA's action seems to indicate that the national agreement does not provide enough latitude or flexibility to allow for the changes that are occurring in cinema management, particularly in the circuits.

This, as well as the justification of the ABC managers' claims, needs to be closely examined.

ing been told about the EMI-MGM deal only shortly before the announcement.

Three alternatives are open to the company. But it seems likely that Warner will seek a joint arrangement with another major distributor. It depends what emerges from the 30-day study of the situation.

Ted Ashley, Warner's chairman and chief executive, was in London early this week, but had nothing to add to Norman's statement before both went on to Rome, after which they proceed to Cannes.

Warner has 22 pictures for its 1970/71 release schedule, including 'Woodstock', the film of the three day celebration of peace and music in upstate New York, which is to be shown out of competition at Cannes. Norman said this was scheduled for opening here at the Empire.

He also mentioned that the two cinemas being built within the Warner Theatre, Leicester Square, are to be called the West End, seating 900, and the Rendezvous, seating 700.

Campus cinema

STALWARTS of the Scottish trade are very impressed with the £30,000 plus transformation of the Salon, Glasgow's campus cinema, which dates back to the Pearl White days.

This is the venture of **Fyfe and Fyfe**, experienced Scottish showmen. The circle has

60 executive-type armchairs and customers get a free cup of coffee for the 10s admission charge.

In the stalls there are 330 'super-comfortable' seats, 6s. 6d. each, arranged in fanned formation to give a clear view of the screen.

The opening film: 'The Sound of Music'.

The new owners, I hear, intend to apply for an allocation of product.

For Berlin?

FORMER cameraman, now director, **Nicolas Roeg**, is more than pleased with the results of Warner sneak previews in America for 'Performance', which he jointly directed with Donald Cammell, and which stars Mick Jagger and James Fox.

Shown at a number of West Coast theatres chosen at random, 'Performance' drew some of the highest 'audience rating' cards ever received, Roeg said, and has reinforced hopes of the picture's inclusion at the Berlin Film Festival in June.

The film was produced by Sanford Lieberson from Cammell's original screenplay.

Publicity award

CONGRATULATIONS to **Ernest Pearl**, chairman and chief executive of the Pearl & Dean group.

The Publicity Club of London Cup for outstanding services to advertising is to be presented to him on June 5 when the club holds its annual lunch for its president, the Lord Mayor of London, at the Mansion House.

Ernest, president of the Screen Advertising Association, founded the International Advertising Film Festival, now held annually, alternatively at Cannes and Venice.

Dickie Dewes retiring

AFTER more than 50 years in the trade **Dickie Dewes**, trade relations adviser to Rank Leisure Services is to retire on May 31.

He was for many years Licensing Controller to the Rank Organisation.

In memory

A MEMORIAL service for the late Castleton Knight is to be held on May 12.

It will be at St. Columba's Church of Scotland, Pont Street, London, S.W.1, at noon.

Walter Holloway

FROM Ralph Bromhead, I learn that **Walter Stapleton Holloway** died in Kent recently.

He was well known as an exhibitor in Ealing and Action for many years, and as a very active member of Anima Lodge, of which he was a Past Master.

Walter's niece, Mrs. Williams, devotedly looked after him in the latter years, and she told Ralph that he retained his sense of humour until the end.

Future uncertain

THE scope of the EMI-MGM deal announced last week surprised the industry, for the speed with which it was negotiated ensured that little was heard on the grape vine before the announcement.

Generally, the industry regards it as an inevitable step in the rationalisation of distribution and production, and the advantages to EMI and MGM, particularly in the more effective utilisation of the Elstree studios, are recognised.

MGM's about face on the Boreham Wood studios has angered the unions, naturally after the assurances given, but it is difficult to see what the unions can do to save the studios.

As far as can be ascertained, their future has not been decided. MGM has ceased operations there and arrangements are being made for the disposal of equipment, some of which will be sold to Elstree. This will take some months.

In 30 days

A NUMBER of questions, arising from EMI-MGM alliance, remain unanswered. For example, what happens to Warner-Pathe?

The company is jointly owned by Warner Bros and ABPC, each having the option of six months' notice to terminate the arrangement, and the right to acquire control if the other partner decided to withdraw.

As EMI has decided to terminate ABPC's partnership, Warner Bros is left with the right to acquire the whole of the company. If it doesn't exercise that right, the company could be wound up.

Warner Bros is not in a hurry to come to a decision, according to **Norman Katz**, hav-

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STRAMER IS CIC's MD IN THE UK

IMMEDIATE appointment of Hugo Stramer as managing director in the UK for Cinema International Corporation, the new company formed by Paramount and Universal to distribute the companies' films outside the U.S. and Canada, is the first major staff move to implement the arrangement.

He is based at the Paramount London offices in Wardour Street.

Stramer, previously Paramount's regional director for Continental Europe and the Middle East, also will supervise the South Africa market.

Cinema International's joint managing directors, Henri Michaud and Arthur Abeles, stated: 'We believe that in a market as vital as the U.K., his wide-ranging experience and drive will make a unique contribution to solving the problems of these changed times'.

AFTER 52 years in the industry, Sam Redford, sales manager at Twentieth Century-Fox, retires on Friday, May 8.

Sam joined the trade in 1918. He worked for a number of companies before going to Twentieth Century-Fox as Liverpool branch manager in 1954.

Warner distribution: 'No decision for 30 days'

'WE intend to stay in the business, we intend to stay in distribution.' This was stated in London by Norman Katz, executive vice-president, Warner Bros. International, following last week's announcement of the formation of the EMI-MGM partnership in the UK for distribution, the operation of Elstree studios and for co-production.

The future arrangements for the distribution of Warner Bros product in the UK will be decided after a detailed study of the situation. 'This will be completed in 30 days,' said Katz.

RANK OPENS FIRST 16mm CINEMA

RANK Leisure Services has opened its first commercial 16mm cinema, the Preston Cine Lounge, which forms part of the Top Rank Centre—Odeon, Top Rank Suite and Odeon 2 Cine Lounge.

The new auditorium has been incorporated in the existing Odeon structure. Seating 105, including 26 pullman armchairs, the Cine Lounge policy will be to present the best of available films from the popular cinema, starting with 'The Prime of Miss Jean Brodie'. *cont. on page 23*

The EMI decision to terminate the joint Warner-ABPC arrangement for distribution through Warner-Pathe is subject to six months' notice, he noted, observing 'There is no hurry for us to make a decision.' The future of Warner-Pathe is a matter for EMI, he said.

For Warner Bros, there were three possible alternatives: It could distribute in the UK on its own; it could join with another distributor in a new distribution organisation; or it could distribute through an existing organisation. 'Already, I have received a number of proposals. My telephone has not stopped ringing,' he said.

Asked if it was possible that Warner Bros would come to an arrangement with the new MGM-EMI distribution company, Katz said, 'Anything and everything is possible. We could under certain conditions, but no one has yet presented conditions that I could accept.' He thought, however, that it was unlikely.

Katz was told of the EMI-MGM deal by Bernard Delfont who telephoned him in New York, shortly before Katz was due to depart on his scheduled trip to London and the Cannes Festival.

ABC twins for Staines

THE ABC, Staines, is to close after the last performance on Saturday, May 30, for conversion into two cinemas, to be known as the ABC 1 and ABC 2.

The conversion, being carried out by Associated British Cinemas at a cost in the region of £200,000, is scheduled for completion and re-opening by January, 1971.

The ABC 1, on the first floor, will contain 587 seats and will be equipped for 70mm. presentations. This theatre will operate on an extended-run basis.

A theatre-bar and foyer lounge will also be included on the first-floor level.

The ABC 2, on the ground floor, will seat 813 and will present the ABC release film.

The ABC, Staines, at present seats 1,403.

'PATTON' PREMIERE GUESTS

A DISTINGUISHED audience will see Twentieth Century-Fox's 'PATTON: Lust For Glory', at the London premiere at the Casino Cinerama Theatre, Old Compton Street, next Thursday.

The guests, to be welcomed by Percy Livingstone, vice-president and sales manager Twentieth Century-Fox International and managing director, UK., will include Denis Healey, Secretary of State for Defence, Erling Kristiansen, the Danish Ambassador and Sir Denis Blundell, the New Zealand High Commissioner.

Producer Frank McCarthy, formerly a Brigadier General in the US Army, will be present.

'Growth potential enormous' — Quilter

THE growth potential of the film industry is enormous. But the industry has got to learn the trick of taking advantage of the opportunities in the market. This was the view expressed by Bryan Quilter, managing director of Rank Leisure Services, guest speaker at the monthly luncheon meeting of the Screen Advertising Association, chaired by Ernest Pearl, SAA president.

The latest IPA Readership Survey reported that a higher proportion of the people were going to the cinema, he said. This, he suggested, was because they realised that the cinema was a marvellous form of entertainment in its own right. What the industry had to do was to try to persuade the people to go to the cinema more often.

'There is an awful lot of talk about a crisis in the industry; some might regard it as situation normal,' he said.

The industry had a lot of critics, whose criticisms were never based on established facts. But they were concerned with change and the instruments of change, and the industry also

must be concerned about change. 'Without change,' he said, 'there wouldn't be an industry.' The whole essence of entertainment is surprise. The industry

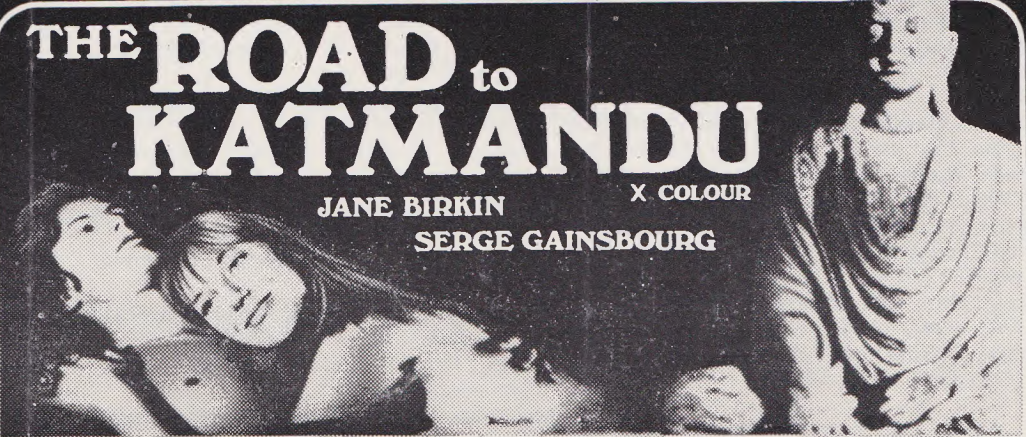
should welcome change.'

The crisis, he said, had resulted from what had happened in the American market. For 50 or 60

continued on page 23

THE ROAD to KATMANDU

JANE BIRKIN X COLOUR
SERGE GAINSBOURG



© cinecenta is the road to sex, drugs, love and death.
from Cinecenta Film Distributors Ltd.

BOX OFFICE BUSINESS by Bill Altria



Flyer for 'Airport'; 'Wagon', 'Anne' and 'Battle' still riding high

RANK-UNIVERSAL'S 'Airport' has opened to a flyer at the Odeon, Leicester Square, with £16,260 in the first week, in the same bracket as 'Anne of the Thousand Days'.

The latter has switched to the Odeon, St. Martin's Lane, and with £7,073 in the first week—the best take here for a long time—it looks as though it is going to stay for a very long time.

Paramount's 'Paint Your Wagon' reclaims the No 2 place with £9,743 in the 15th week.

'The Adventurers', the other Paramount offering, which opened to a top-bracket take last week, was not as strong in the second week, but the combined return of £8,494 from the Plaza and Paramount keeps it well up in the league table.

UA's 'Battle of Britain' is not far behind with £7,772 in the 32nd week.

Warner-Pathe's 'The Damned' is still going strongly at the Odeon, Kensington, where it collected £5,096 in the 4th week.

After that, Columbia's 'Oliver!' with £4,877 in the 67th week; 20th Century-Fox's 'Hello, Dolly!' with £4,778 in the 18th week and Columbia's 'Bob & Carol & Ted & Alice' with £4,579 in the 5th week are all keeping the flag flying.

A newcomer last week, 20th Century-Fox's 'The Only Game in Town' opened to £3,904 in the first week at the Carlton.

Running in the same bracket are Avco-Embassy's 'The Lion in Winter', UA's 'Women in Love', MGM's 'Ben-Hur' and

'Zabriskie Point', Columbia's 'Cactus Flower' and 20th Century-Fox's 'Butch Cassidy and the Sundance Kid' after longer exposure.

In the suburbs, UA's 'Women in Love' scored a big success in the first week of its two-week engagement and was the best offering of the week.

The major newcomers this week are UA's 'The Happy Ending' at the Pavilion and Rank's 'In Search of Gregory' which has opened at the Rialto.

Next week 20th Century-Fox premieres 'PATTON: Lust for Glory' at the Casino-Cinerama.

No other changes are scheduled.

WEST END

Special presentations

Astoria (1,121): 'Paint Your Wagon' (Paramount) 15th week—£9,743.

Casino-Cinerama (1,127): 'Ben-Hur' (MGM) 18th week—£3,332.

DomInion (1,654): 'Battle of Britain' (UA) 32nd week—£7,772.

Leicester Square Theatre (1,407): 'Oliver!' (Columbia) 67th week—£4,877.

Odeon, Haymarket (600): 'The Lion in Winter' (Avco Embassy) 69th week—£3,250.

Odeon, Leicester Square (1,994): 'Airport' (Rank/Universal) 1st week—£16,260.

Odeon, Marble Arch (1,360): 'Hello, Dolly!' (20th Century-Fox) 18th week—£4,778.

Odeon, St. Martin's Lane (735): 'Anne of the Thousand Days' (Rank/Universal) 1st week—£7,073.

Plaza (820): 'The Adventurers' (Paramount) 2nd week—£4,256.

Prince Charles (631): 'Women in Love' (UA) 24th week—£3,326.

Continuous

Cameo-Moulin (250): 'The Queer and the Erotic' and 'The Sadist' (Border) 11th week—£1,962.

Cameo-Poly (620): 'Hamlet' (Columbia) 3rd week—£1,377.

Cameo-Royal (400): 'Love is a Splendid Illusion' (RSE) 16th week—£1,645.

Cameo-Victoria (660): 'I am Curious Yellow' (Miracle) 1st week—£1,716.

Carlton (1,159): 'The Only Game in Town' (20th Century-Fox) 1st week—£3,904.

Cinecenta 2 (154): 'The Bed Sitting Room' (UA) 5th week—£1,298.

Cinecenta 3 (150): 'Z' (Warner-Pathe) 2nd week—£1,554.

Cinecenta 4 (154): 'Midnight Cowboy' (UA) 13th week—£1,469.

Cinephone (450): 'Sexual Partnership' (Crispin) 19th week—£1,128.

Classic, Piccadilly Circus (272): 'Easy Rider' (Columbia) 34th week—£1,727.

Columbia (760): 'Cactus Flower' (Columbia) 7th week—£3,279.

Curzon (546): 'Bob & Carol & Ted & Alice' (Columbia) 5th week—£4,579.

Empire (1,366): 'Zabriskie Point' (MGM) 7th week—£3,213.

Metropole (1,394): 'Carry On Up the Jungle' (Rank) 3rd week—£2,362.

New Victoria (2,600): 'The Last Grenade' (CIRO) 1st week—£2,633.

Odeon, Kensington (1,894): 'The Damned' (Warner-Pathe) 4th week—£5,096.

Paramount (972): 'The Adventurers' (Paramount) 2nd week—£4,238.

Pavilion (1,004): 'The Good, the Bad and the Ugly' and 'Hang 'Em High' (UA) 1st week—£3,374.

Rialto (570): 'Mumsy, Nanny, Sonny and Girly' (CIRO) 3rd week—£1,372.

Ritz Theatre closed for redecoration.

Studio One (550): 'Butch Cassidy and the Sundance Kid' (20th Century-Fox) 4th week—£3,726.

Windmill (318): 'Alice's Restaurant' (UA) 11th week—£1,313.

SUBURBS

ABC-North: On the first seven days of a two-week run, 'Women in Love' (UA) was the top picture of the week—excellent.

ABC-South: 'Zabriskie Point' (MGM) was not quite as strong on the second leg of release.

Rank-North: 'The Lost Man' and 'Better a Widow' (Rank-Universal) did not make a great deal of impact—disappointing.

Rank-South: 'Marooned' (Columbia) on restricted datings, was about average.

mnibus Productions

in association with

Sagittarius Productions

announce the start of Principle Photography

for

Charlotte Bronte's

Jane Eyre

starring

George C. Scott

Susannah York

Shooting commences, Yorkshire, England, May 11th

Produced by Frederick H. Brogger

Directed by Delbert Mann

23rd CANNES FILM FESTIVAL

British arriving in strength

ONE of the strongest British contingents is attending the 23rd Cannes Film Festival which opens today (Saturday). The official British entry is the Robert Chartoff-Irwin Winkler production 'Leo the Last', distributed by United Artists.

Columbia's 'The Buttercup Chain' is an invited British entry which will be in competition, and a third British picture, UA's 'Kes', directed by Ken Loach, will be shown in the Critics Week, out of competition.

The official British entry in the documentary category is 'Gipsy: Pentecost: 1969', made and directed for Cupid Productions Ltd by Larry Boulting, 25-year-old son of Roy Boulting.

It is hoped that director John Boorman, Billie Whitelaw, Glenna Forster Jones, Ram John Holder and possibly Marcello Mastroianni will attend the 'Leo the Last' screening today.

'The Buttercup Chain' screening will be on May 14, attended by producers John Whitney and Philip Waddilove and, it is hoped, Jane Asher, Leigh Taylor Young and Sven Bertil Taube.

The two American invited en-

tries which will be competing are 'M*A*S*H', 20th Century-Fox's black comedy, and MGM's 'The Strawberry Statement'.

'M*A*S*H' will be screened on May 12. Producer Ingo Preminger, director Robert Altman, screenplay writer Ring Lardner Jr and featured player Sally Kellerman will attend.

'The Strawberry Statement', Stuart Hagmann's first feature, will be screened on May 4 and scheduled to attend are Herbert F. Solow, MGM vice-president in charge of production; Seymour R. Mayer, president, MGM International; Robert Littman, director of European production;

Irwin Winkler, co-producer of the film with Robert Chartoff, and director Hagmann.

Three Warner releases will be shown at the festival. 'Woodstock', the film of the three-day festival in upstate New York, will be shown out of competition. 'The Tulips of Haarlem', filmed in Belgium and Italy by Franco Brusati, has been invited as an Italian entry.

'Hoa Binh', Raoul Coutard's film on the effects of war on a Vietnamese boy, has been invited as a French entry.

It is expected that the British Ambassador in Paris, Christopher Soames, will attend the festival. The official British Government delegate is Michael Burton and other members of the British contingent at Cannes are FPA president Clifford Barclay, FPA director Andrew Filson, Leon Clore, as official film delegate, and Mrs. Clore, as public relations officer.

Miriam Clore will be hostess

at a number of 'hospitality' meetings during the festival where the aim will be to provide the right atmosphere for informal talks.

John Stapleton, assisted by La Comtesse d'Asfeld and Peregrine Scott Trevor, will be on duty at the British stand.

1970 marks the 75th anniversary of film production in Britain and among the planned activities relating to the British cinema is the publication of a special brochure, 'Cinema Great Britain', celebrating the 75 years and including conversations on the current creative situation in Britain by leading British directors, stars and producers.

Sidney Glazier, President of UMC Pictures, and Carl Peppercorn, Vice-President in charge of Western Hemisphere distribution, will head the UMC contingent at Cannes.

They have a programme of 12 international pictures and will be screening a number.

Where to meet your friends . . .

BRITISH GOVERNMENT REPRESENTATIVE

Michael and Mrs. Burton, official British delegate, Carlton (May 3-4 and 7-16).

THE FILM PRODUCTION ASSOCIATION OF GREAT BRITAIN

Clifford and Mrs. Barclay, president, Carlton (May 8-12).

A. W. Filson, director, Majestic (May 2-4 and 9-15).

Leon and Mrs. Clore, Official Film Delegate, Mrs. Clore, public relations officer, Carlton (May 2-16).

R. J. Stapleton, festivals' representative, Suisse (May 2-16).

La Comtesse d'Asfeld, assistant to Film Production Association, c/o British Information Stand (May 2-16).

Peregrine Scott Trevor, assistant to Film Production Association, c/o British Information Stand (May 2-16).

MEMBERS AND ASSOCIATES OF THE FPA

Albion Productions Ltd., H. E. and Mrs. Chester, Carlton (May 2-15).

G. M. and Mrs. Abrahams, M.Y. Aldora, Port Pierre Canto (May 8-15).

ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.

Nat Cohen, Carlton (May 8-17).

Ben Rosenfeld, Carlton (May 8-17).

Philip and Mrs. Jacobs, Majestic (May 6-16).

Michael Bromhead, Martinez (May 2-10).

ASSOCIATED BRITISH PICTURE CORPORATION LTD.

Bernard and Mrs. Delfont, 2P 'Champfleuri', Avenue du roi Albert, Cannes (May 2-14).

R. A. and Mrs. Webster, Carlton (May 7-15).

E. and Mrs. Maxwell, Carlton (May 2-12).

D and Mrs. Jones, Carlton (May 2-12).

ASSOCIATED LONDON FILMS

B. Vertue, Martinez (May 12-16).

D. Twohig, Martinez (May 12-16).

COLUMBIA (BRITISH) PRODUCTIONS LTD.

J. Van Eyssen, Carlton (May 11-16).

R. E. and Mrs. Miller, director of 'The Buttercup Chain', invited entry to the Festival.

Carlton (May 12-17).

P. and Mrs. Waddilove, producer of 'The Buttercup Chain', invited entry to the Festival, Carlton (May 13-15).

J. and Mrs. Whitney, producer of 'The Buttercup Chain', invited entry to the Festival, Carlton (May 13-15).

COMMONWEALTH UNITED ENTERTAINMENT (U.K.) LTD.

J. C. and Mrs. Macgregor Scott, Carlton (May 2-15).

A. B. and Mrs. Unger, Carlton (May 1-3), Voile D'Or (May 4-10).

H. T. and Mrs. Weinstein, Carlton (May 1-3), Voile D'Or (May 4-10).

T. and Mrs. Strauss, Carlton (May 1-11).

S. Previn, Carlton (May 8-12).

L. Raynor, Carlton (May 1-11).

A. J. Birley, Gray D'Albion (May 2-16).

J. Sherman, Carlton (May 1-11).

Nina Smadja, Voile D'Or (May 1-11).

CUPID PRODUCTIONS LTD.

Michael Pearson, William Fielding, Suzy Kendall, Mrs.

B. Hedstrom, Barbara Ray, Emma Chetwood, Lady Den-

high, Rollo Denhigh, George Drummond, Yacht 'Hedonist', c/o British Information Stand

(May 2-15).

W. G. Chalmers, Doverton Films Limited, Suisse (May 2-16).

Marcel and Mrs. Hellman, Excelsior Film Productions Ltd., Majestic (May 2-16).

Kenneth Rive, Gala Film Distributors Ltd., Martinez (May 2-15).

M. and Mrs. Foster, Gildor Films Ltd., Montfleury (May 6-14).

JOSEF SHAFTEL PRODUCTIONS LTD.

J. and Mrs. Shaftel, Reserve Miramar (May 9-16).

Michael Maslansky, c/o Josef Shaftel (May 6-12).

Heather Neale, c/o Josef Shaftel (May 7-12).

KEEP FILMS LTD./SAGITTARIUS PRODUCTIONS INC.

Jules and Mrs. Buck, c/o British Information Stand (May 4-10).

Jack and Mrs. Hawkins, Villa Jardin sur la Mer, St. Jean, Cap Ferrat, A.M.O.6 (May 4-20).

Edgar Bronfman, Carlton (May 4-9).

Henry S. White, Carlton (May 4-9).

R. S. Kass, Carlton (May 4-9).

Sue Lloyd, Carlton (May 4-9).

Fiona Kendall, Carlton (May 4-9).

LION INTERNATIONAL FILMS LTD.

S. and Mrs. Safir, Majestic (May 2-16).

L. Safir, Majestic (May 5-12).

LONDON SCREENPLAYS LTD.

Dimitri and Mrs. de Grunwald, Provencal (May 8-15).

J. and Mrs. Rock, Provencal (May 2-15).

continued on page 16

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Barreiros International Productions is currently preparing three new properties. Through Bud Ornstein it is exploring additional projects to back or to produce itself.

BARREIROS INTERNATIONAL PRODUCTIONS



Britain's official entry at Cannes

Leo the Last

A BLACK comedy, set in a crumbling London slum, John Boorman's film for United Artists release concerns Leo, emigre prince of a now-defunct Royal family who settles in a decayed mansion surrounded by people of all races and colours. Leo (Marcello Mastroianni) represents the old order of white racial supremacy, and his friends include wealthy socialite Margaret (Billie Whitelaw). But he discovers life in its reality by studying his black neighbours, especially Salambo (Glenna Forster-Jones). Robert Chortoff and Irwin Winkler produced, from a screenplay by William D. Stair.



ABOVE AND BELOW: Scenes from John Boorman's 'Leo the Last' which stars Marcello Mastroianni, Billie Whitelaw, Calvin Lockhart and Glenna Forster Jones. A Chortoff/Winkler production, 'Leo the Last' was produced by Robert Chortoff and Irwin Winkler and directed by John Boorman for United Artists release.



"We're not in love.
We just make love.
And damn little of that!"

She's got
everything
a woman
could want.
She's still
looking for
the
happy
ending.



"The **Happy Ending**"^x

Jean Simmons John Forsythe Shirley Jones Lloyd Bridges
Teresa Wright Dick Shawn Nanette Fabray Robert Darin Tina Louise Kathy Fields

Karen Steele Written and Directed by **Richard Brooks** Music by Michel Legrand

Photography Conrad Hall, A.S.C. Panavision® Technicolor® **United Artists**

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Britain's invited entries

The Buttercup Chain

TAKEN from Janice Elliott's critically-acclaimed novel, 'The Buttercup Chain' is the story of the new morality—an insight into a new breed of men and women. It tells of two English cousins who love and tantalise each other and their involvement with an American girl and a Swedish boy. Starring Hywel Bennett, Leigh Taylor-Young, Jane Asher and Sven-Bertil Taube, the film was directed by Robert Ellis Miller and produced by John Whitney and Philip Waddilove with Leslie Gilliat as executive producer. Screenplay by Peter Draper. In Technicolor and Panavision. A Whitney-Waddilove Production. A Robert Ellis Miller Film.



ABOVE: Hywel Bennett and Jane Asher who star in 'The Buttercup Chain'. BELOW: A scene from Kes.



Kes

WOODFALL Films' Kestrel Films Production 'Kes', starring David Bradley, was adapted from Barry Hines' book 'Kestrel for a Knave' by Barry Hines, Ken Loach and Tony Garnett, produced by Tony Garnett and directed by Ken Loach. It tells of a 15-year-old Yorkshire boy's short snatch of freedom—from school and impending work—with a Kestrel which he trains. One of his teachers, Mr Farthing (Colin Welland), persuades the boy to tell the class about the excitement of training Kes, especially of the first time he set her free and she flew back to his wrist for feeding. Farthing sees that the normally sullen boy has a real interest in life. But the snatch of freedom comes to an end.



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the last of anything.**

A ROBERT CHARTOFF-IRWIN WINKLER PRODUCTION.

**MARCELLO
MASTROIANNI**
in JOHN BOORMAN'S

LEO
the last

Co-starring

**BILLIE WHITELOW
CALVIN LOCKHART
GLENN FORSTER JONES**

Screenplay by WILLIAM STAIR and JOHN BOORMAN

Directed by JOHN BOORMAN

Produced by IRWIN WINKLER and ROBERT CHARTOFF

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A GROUP W FILMS / NLT PRODUCTIONS PRESENTATION

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Tom
Courtenay in
**One Day in the Life of
Ivan Denisovich**

Produced and Directed by **Casper Wrede** Screenplay by **Ronald Harwood** Based on the novel by **Alexander Solzhenitsyn**

History without chandeliers... Napoleon without his majesty...

Eagle in a Cage

... He would be right in the thick of things today.

starring
Billie Whitelaw **Ralph Richardson** **John Gielgud**
and starring
Kenneth Haigh

Produced by **Millard Lampell and Albert Schwartz** Directed by **Fielder Cook** Screenplay by **Millard Lampell** Music Composed and Conducted by **Marc Wilkinson**

A distinguished cast in the first great anti-epic. A motion picture that goes beyond the wide screen legends of Bonaparte to probe deep inside the man of power... at the very moment that power fails... Napoleon on St. Helena.

How many ways can a young man find to escape the inescapable? He can gamble. Fight. Kill. Or he can learn. John Grant does all of them.

Wake in Fright

Starring
Donald Pleasence
Gary Bond
Chips Rafferty
Sylvia Kay

Produced by **George Willoughby** Directed by **Ted Kotcheff** Screenplay by **Evan Jones** Based on the novel by **Kenneth Cook**



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Broadcasting Co., Inc.

WHERE TO MEET THEM

from page 8

Anthony Z. and Mrs. Landi, Provencal (May 2-15).
Ray Serota, Provencal (May 5-15).

RANK PRODUCTIONS LTD.
F. L. Thomas, Suisse (May 7-15).

H. G. and Mrs. Farmer, Suisse (May 7-15).

TIGON BRITISH FILM PRODUCTIONS LTD.

T. Tenser, Carlton (May 2-15).
Laurie Marsh, Carlton (May 2-15).

Carlo Ponnampalam, Suisse (May 1-15).

Diane Smart, Carlton (May 2-15).

Ivan Lassgallner, Carlton (April 29-May 16).

UNITED ARTISTS CORPORATION LTD.

Walter Boxer, Carlton (May 3-5).

A. Whitelaw, Carlton (May 2-8).

Michael Gray, Carlton (May 3-6).

Billie Whitelaw, **Glenna Foster Jones**, **Ram John Holder**, (Artists for 'Leo The Last'), Carlton (May 2-5).

Robert Chartoff, Producer 'Leo The Last', Carlton (May 2-5).

WARNER BROS.

PRODUCTIONS LTD.

Danton J. Rissner, Carlton (May 2-12).

Michael Baumohl, Carlton (May 1-10).

INDEPENDENT FILM

PRODUCERS,

DISTRIBUTORS, AND

EXHIBITORS AND OTHERS.

J. M. Agins, Grand (May 5-15).

Mrs. N. and Agran, Target International Pictures Ltd., Canberra (May 2-17).

J. and Mrs. Astaire, Twickenham Film Associates Ltd., Carlton (May 2-10).

Antony Balch, Antony Balch

Films, Grand (May 2-15).

Laurie Bellew, Theo Cowan Ltd., Gray D'Albion (May 2-8).

M. and Mrs. Berman, Theatrical Costumier, Residence Champ Fleuri, Apartment 5a, Avenue du Roi Albert, Cannes (May 12-15).

L. Boulting, Cupid Productions Ltd., c/o British Information Stand (May 2-15).

Paul Brewer, Antony Balch Films, Grand (May 2-15).

J. Bricken, Oakshire Company Limited, c/o Don Getz, Villa Tamara, Route de Valbonne, Mougins (May 2-15).

Michael Chivers, Amanada Films Ltd., c/o British Information Stand.

R. de Clare, Fremar Films Ltd., De France (May 1-16).

Basil and Mrs. Clavering, Richard Schulman Ent. Ltd., Apte 706, Palais Rouaze, Rue Rouaze (May 28-15).

Charles and Mrs. Cooper, Contemporary Films Ltd., Grand (May 1-15).

Theo Cowan, Theo Cowan Ltd., c/o British Information Stand (May 2-16).

R. P. Dandrea, Banker, c/o British Information Stand (May 9-15).

G. and Mrs. Dartnall, Walter Reade Organisation, Martinez (May 2-16).

Peter Darvill, Darvill Organisation, Montfleury (May 5-17).

C. and Mrs. Elliot, Cine Trade Anstalt, Villa Manana, Ave. Fiesole (May 2-15).

L. P. G. Elliott, Cinecenta Films Ltd., Canberra (May 2-15).

George Elvin, Association of Cinematograph Television and Allied Technicians, c/o British Information Stand (May 9-14).

Miss A. Fancey and Malcolm Fancey, S.F. Film Distributors, c/o British Information Stand.

Jack and Mrs. Fishman, Apte. 43, 17, Avenue Madrid, (May 2-15).

John Fraser, London Manager—The Greater Union Organisation (Australia) Representing B.E.F. Film Dists., Roadshows Distributors, Martinez (May 2-16).

D. Getz, Humphries Holdings Ltd., Canberra (May 2-15).

Michael and Mrs. Green, Michael Green Enterprises Ltd., Carlton (May 9-15).

W. Gilbert, Suisse (May 9-15).

Peter Greenspan, Golden Era Distributors with **Leslie Greenspan** and **Laura Greenspan**, Residence Henry IV, Flat A34, 74, La Croisette (April 30-May 16).

T. M. Hampton, Charter Films Ltd., Victoria (May 5-16).

J. Henderson, Compton International Films Ltd., Gonnet Et Reine (May 6-15).

Derek Hill, New Cinema Club Presentations, Palais Rouaze.

George Hoellering, Academy Cinema, Gray D'Albion (May 2-16).

Barry Jacobs, Eagle Films Ltd., Martinez (May 2-15).

Ivo Jarosy, Academy Cinema, Hotel Gray D'Albion (May 2-16).

I. R. Jessel, Target International Pictures Ltd., Suisse (May 2-15).

Gloria Joseph, Regency Secretarial Service, Apte. 540, Palais Miramar, La Croisette (May 2-16).

Alan Keen, Cinecenta Limited, Martinez (May 5-15).

Philip and Mrs. Kutner, Miracle Films Ltd., Apartment Europe, Juan-Les-Pins (May 2-19).

Richard Lester, Film Director, Carlton (May 1-7).

Si and Mrs. Litvinoff, Max Raab and Si Litvinoff Films Ltd., Majestic (May 2-15).

S. and Mrs. Long, Salon Productions Ltd., Martinez (May 2-15).

F. W. Marshall, Fremar Films Ltd., De France (May 1-16).

William and Mrs. Southern Morris, Astoria Films (London) Ltd., Gray D'Albion (May 3-17).

Harold and Mrs. Myers, London Film Production, Grand (May 2-16).

Michael and Mrs. Myers, Miracle Films Ltd., Martinez (May 2-17).

Robert and Mrs. Norris, Associated British-Pathe Ltd., Carlton (May 2-8).

L. U. Ostinelli, Mediterranee (May 12-14).

Steven and Mrs. Pallos, Pen-dennis Picture Corporation Ltd., Montfleury (May 2-16).

I. Patt, c/o British Information Stand (May 9-15).

Miss Jackie Powell, British Film Institute, Suisse (May 2-16).

J. Ratcliffe, Mediterranee (May 12-14).

Mr. and Mrs. Rhodes, Classic Cinemas Ltd., Carlton (May 2-15).

Miss Carrie Rose, Grand (May 5-15).

A. Sapper, Association of Cinematograph Television and Allied Technicians, c/o British Information Stand (May 9-14).

M. and Mrs. Setton, Paramount Picture Corporation Ltd., Juan Les Pins (May 2-16).

Bachoo and Mrs. Sen, Piccadilly Pictures Ltd., Suisse (May 2-12).

Richard and Mrs. Schulman, Richard Schulman Entertainments Ltd., Apte. 706, Palais Rouaze (May 2-15).

Peter Graham Scott, Charter Productions Ltd., c/o Don Getz, Mole Richardson (Cote d'Azur), Victorine Studios, Nice A.M. (May 6-13).

S. and Mrs. Shurman, Panton Film Distributors Ltd., Majestic (May 9-18).

Elleston and Mrs. Trevor, Domaine de Chateaufneuf, O6 Valbonne (May 2-15).

James Vaughan, Vaughan Rogosin Films Ltd., Carlton (May 2-15).

Ernest Wagstaff, Films Division—Board of Trade, Montfleury (May 13-17).

H. H. Wingate, Curzon Film Distributors, Villa Shoshana, St. Jean Cap Ferrat (May 2-16).

Kenneth Wlashin, British Film Institute, Martinez (May 2-16).

J. and Mrs. Woolf, Romulus Films Ltd., Reserve Miramar (May 8-15).

Denis Young-Wyser, Residence Henry IV, Flat A34, 74, La Croisette (April 30-May 16).

REORGANISATION AT CU PRODUCTIONS

A CUT-BACK in the London headquarters staff of Commonwealth United Productions Ltd as a result of the reorganisation of production schedules.

Negotiations are, it is stated, under way on new production plans which could be introduced before the end of the year.

These changes do not affect the company's distribution set-up, Commonwealth United Entertainment (UK) Ltd, which continues to function under the control of Macgregor Scott, managing director.

Lords pass the Films Bill

THE Films Bill has now been passed by the House of Lords and sent back to the Commons for consideration of amendments. When the Bill made its final appearance for its third reading, peers decided that they had sufficiently debated the proposals and passed it formally.

The Government is expected to ask the Commons to wipe out the amendments made by the Lords against their advice on the use of levy money to support certain activities of the British Film Institute, such as the National Film Archive.

Having done this, the Bill will be sent back to the Lords for approval in its final form. The Lords will not risk a constitutional crisis by reinstating their amendments.

On Columbia board

HOWARD H. BUHSE, chairman of the executive committee of Hornblower and Weeks-Hemphill Noyes, has been elected to the board of Columbia Pictures Industries, Inc.

'Cromwell's' Royal date

IRVING ALLEN'S historical drama 'Cromwell' will have its Royal world premiere at the Odeon Theatre, Leicester Square, on July 16.

Guest of honour will be The Duchess of Gloucester.

Sponsored by the Variety Club of Great Britain, the evening will benefit The Army Benevolent Fund and the Cystic Fibrosis Research Foundation.

'Cromwell' stars Richard Harris in the title role, Alec Guinness as King Charles I. It was directed by Ken Hughes.

THE TORCH OF LEADERSHIP AT THE CANNES FILM FESTIVAL

THE BUTTERCUP CHAIN

LES CHOSES DE LA VIE*

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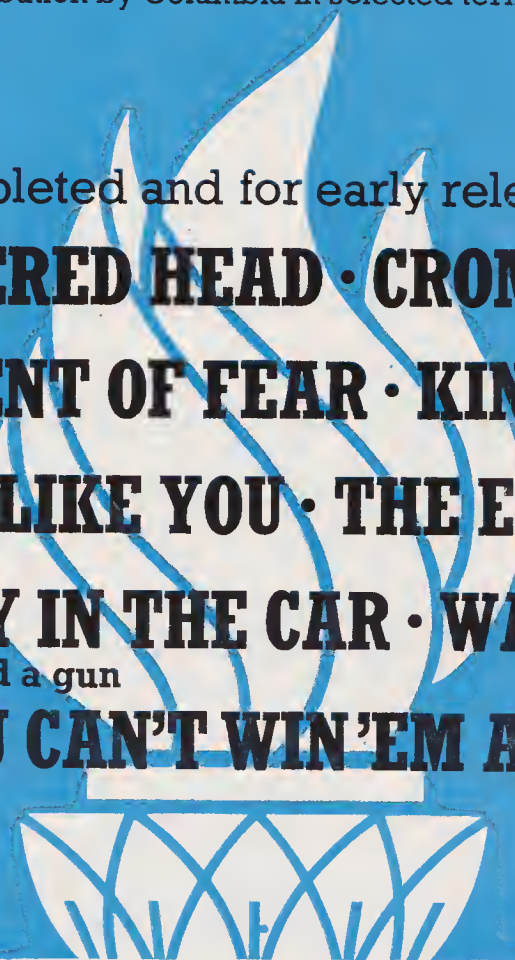
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Department with front projection. Drapery Department and Catering Department. Just some examples for your film making.

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James Clavell and John Barry get down to the first day's viewing of the ABC Pictures Corp of America presentation, Clavell's 'A Last Valley' in preparation for the major music score which Barry has composed and will be recording in the next few weeks.

SHOOTING will start on location in Lambeth on May 12 on 'Melody', 'a film with music' being made jointly by Hemdale Productions, Sagittarius Productions Inc and Goodtimes Enterprises.

Directed by Waris Hussein, 'Melody' is the story of two boys and a girl, their relationship with each other and the home/school perimeters within which they are forced to live. Jack Wild and Mark Lester star as the boys, and an unknown eleven-year-old girl will be announced shortly for the third lead, following a lengthy search by the producers.

David Puttnam will produce with Adrian Gaye as associated producer and Ron Kass as executive producer. Lighting cameraman Peter Suschitzky will photograph 'Melody' over a ten-week shooting schedule, principally on location, with two weeks of interiors in a studio still to be decided.

Gavrik Losey will be production supervisor; Andrew Birkin, second unit director, and Max Reed assistant director.

'Melody' is an original screenplay by Alan Parker and is described as 'a film with music'. The score for the film has been written by the Bee Gees.

Budgeted at just under a million dollars, it is being financed jointly by Hemdale and Sagittarius.

Producer David Puttnam was the first major young advertising executive in England, and subsequently set up the largest group of top photographers in the world, including David Bailey and Richard Avedon.

He first conceived the idea of 'Melody' when he and Hemdale managing director John Daly happened to notice the extraordinary appeal which the two boy stars had among a rapturous crowd of young American girls, clamouring for autographs.

All tuning up for 'Melody'

Executive producer Ron Kass was the head of Apple's music division, and most recently president of Robbins-Fiest and Miller until joining Edgar Bronfman's Sagittarius.



Director Waris Hussein, like Ken Russell and Jack Gold, is one of the talented young directors to come out of the BBC in the past few years. 'Melody' marks Hussein's third picture as a feature film director. He

also directed 'A Touch of Love' and the soon to be released 'Quackser Fortune Has A Cousin in the Bronx'.

Lighting cameraman Peter Suschitzky, the son of Wolfgang Suschitzky, recently photographed 'Leo the Last', the official British entry in the Cannes Film Festival.

Science fact

A **SUSPENSE** thriller set in the year 2026, 'Kyle' is to be made by Twentieth Century-Fox as a British-based production.

Charles (Jerry) Juroe will produce the film, which is due to start in late September in Montreal. After location shooting there, 'Kyle' will move to London studios for eight weeks.

Sam Wanamaker has been chosen by Richard D. Zanuck, president of Twentieth Century-Fox, to direct. He and Juroe have just returned from Montreal where they were joined by Arthur P. Jacobs to scout key locations for the September filming.

Juroe is currently selecting a cast for 'Kyle' and expects to announce the film's stars in the near future. Juroe was with United Artists in Paris for five years before joining Paramount as executive assistant on European and U.K. production.

Lewis Davidson wrote the screenplay for the Apjac Ltd. production. The film is technically in the science-fact category, revolving around the activities of a Federal police officer in the early part of the 21st century, when men's lives are largely regulated by computers and controlled and supervised by technology.

Rolls and Royce

AFTER two years of intensive work, Edward Dryhurst has completed a screenplay entitled 'Mr. Rolls and Mr. Royce', which is based on the lives of the late Sir Henry Royce and the Hon. Charles S. Rolls.

Royce, the son of a Huntingdonshire miller, was brought up in humble circumstances; Rolls, educated at Eton and Cambridge, was a son of the immensely wealthy Lord Llangattock.

Royce was unquestionably the greatest motor engineer the world has produced; Rolls was a highly successful salesman with a mania for speed.

In the early days of aviation, Rolls pressed Royce to open an aeronautical department. But Royce, intent on motor car development, set his face against it and violent quarrels ensued between the two

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men. It was not until Rolls was killed in a flying accident at Bournemouth in 1910 at the early age of 32 (he was the first British airman to crash) that Royce turned to aero engines, much to his country's benefit and the world in general.

Dryhurst has been assisted in his researches by Lord Montagu of Beaulieu and an announcement as to production plans will be made shortly.

Saying Goodbye

'SAY Hello to Yesterday', Josef Shaffel's latest production for Cinerama, completed its ten-week schedule at Twickenham Studios and on London locations—on a happy note when the crew presented Jean Simmons with a silver stemmed gold rose and Leonard Whiting with a gold travelling clock.

This story of ten remarkable hours in the life of a suburban housewife on a mutinous day out in town after a row with her husband kept the two stars on call every day and on location for three-quarters of the schedule.

Leonard Whiting plays a happy, outrageous 22-year-old who pursues the housewife relentlessly and Evelyn Lave has a supporting role as her mother. Director Alvin Rakoff wrote the original story which he scripted with Peter King.

'Say Hello to Yesterday' is produced by Josef Shaffel with William Hill as associate producer. Lighting cameraman was Geoffrey Unsworth; production designer Wilfred Shingleton.

Lee and Bunuel

CHRISTOPHER LEE is starring in a feature film, being shot in Soain and produced in association with Luis Bunuel, entitled 'El Umbragolo', an avant garde interpretation of Lee's life and work as an actor.

Shooting started in Barcelona on Monday under producer/director Pueblo Portabella.

Apart from his involvement as co-producer on the production, Bunuel will also be appearing in the film together with Spanish artist Joan Miro and Lucia Bose.

'El Condor' score

ANVIL FILMS' recording studios at Denham completed the music recording for André de Toth's production 'El Condor' earlier this month. The mammoth orchestra of 86 directed by Maurice Jarre included nine percussion, six keyboards, and six guitars. The recording lasted for six days, and each evening the tracks had to be rushed to Hollywood where the re-recording process took place.

European news

A NEW film by Academy Award winning director-author Pietro Germi, 'A Pocketful of Chestnuts', will be presented worldwide outside of Italy by Columbia Pictures, according to John Van Eyssen, Columbia's UK-European production chief.

The Technicolor production starts filming this month in Italy and will star pop singer-actor Gianni Morandi, who will be making his eighth movie and his first in a non-singing role. It is Germi's second picture for Columbia, for whom he produced and directed 'Serafino'.

Described by Germi as a 'youthful love story set against the teeming background of today's delirious society', the film is adapted from an original story by Germi and Tullio Pinelli, Leo Benvenuti and Piero De Bernardi, who co-authored many of Germi's pictures.

Rizzoli Film and Germi's production company, RPA, are producing.

IT's a hit

A CHEAPER, more versatile method of television and film titling, has been created by Don Fagan, managing director of Century 21 Film Props.

This Instant Titling system, a compact, portable, wheeled unit, is to be marketed at a fraction of the cost of computers now used in television. Network representatives have already visited the company's Bourne End, Bucks, workshops for demonstrations and first orders are now being placed.

A typist can be trained to use the unit in 15 minutes. The information to be screened is typed out on a continuous paper strip which can be immediately presented to her on a monitor screen for checking, sizing and positioning before being offered for transmission, or it can be stored.

When transmitted, the titling can be presented in whatever way best suits the programme: as a sub-title (to any size or position on the screen), a page of print (static

or rolling), or ticker-tape fashion with smooth or staggered motion (at any speed). Title colouring can be pre-set or variable.

Fagan, whose company is a member of the successful Century 21 Organisation operated by Gerry and Sylvia Anderson, is currently working on perfecting IT's application to film sub-titling. He visualises being able to introduce great saving in time and cost in titling theatrical presentations and television transmissions of foreign films and programmes. For the first time, networks would be able to sub-title quickly, cheaply and efficiently for themselves. 'Material could be sub-titled economically for a single transmission', points out Fagan. 'We could see the best foreign tv programmes as well as films'.

Marowitz 'Macbeth'

THE Open Space Theatre production of Charles Marowitz's 'Macbeth' will be filmed this summer, starting mid-July.

Directed by Charles Marowitz and produced by W. J. Kliszewicz, 'Macbeth' stars Nicholas Simmonds in the title role and Thelma Holt as Lady Macbeth.

Davenport to star

NIGEL DAVENPORT will star in 'No Blade of Grass', produced and to be directed by Cornel Wilde. This is the first picture under the aegis of MGM Euro-production head Robert Littman.

Main shooting starts in the Lake District on May 11, after which the picture will move into Elstree Studios.

SHOOTING NOW

ABP, ELSTREE.—The Horrors of Frankenstein (Hammer/ABPC) producer/director Jimmy Sangster (from Mon.). The Double Deckers (Century/20th Fox). TV series. Producer Roy Simpson, director Harry Booth. The Railway Children (ABPC), producer Robert Lynn, director Lionel Jeffries. A Fine and Private Place (ABP), producer William A. Whittaker, director Paul Watson (Cornwall locations).

PINEWOOD.—Cause for Alarm (IA-ITC), Julian Wintle, director Sidney Hayers. Carry On Loving (Peter Rogers/Rank), producer Peter Rogers, director Gerald Thomas. The Devil's Touch (Hemdale/Chilton), executive producer Tony Tenser, producers Peter Andrews and

Malcolm Heyworth, director Piers Haggard.

SHEPPERTON.—Scrooge (Waterbury/Cinema Center) producer Robert H. Solo, director Ronald Neame. There's A Girl in My Soup (Frankovich/Columbia), producers John Boulting and John Dark, director Roy Boulting. Wuthering Heights (AIP), co-producers Jas H. Nicholson, Sam Z. Arkoff, executive producer Louis M. Heyward, director Robert Fuest.

BRAY.—Bloody Sunday (Vectia/United Artists), producer Joseph Janni, director John Schlesinger.

LOCATION.—Murphy's War (London Screenplays/Paramount), producer Michael Deeley, director Peter Yates.

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BRITAIN SET TO FILL US TV VACUUM

American product shortage is now being felt

WITH the increasing shortage of American product for tv now making itself felt in the US industry, there seems more chance than ever before for British producers to fill the vacuum.

Apart from Sir Lew Grade's Associated Television, other companies in Great Britain and Europe will this year be making shows for the US as well as the world television market.

Thames Television and London Weekend are hoping to make a major breakthrough with their line-up of taped programmes and it is also possible that both companies will be involved through their affiliates in some form of Anglo-US co-productions.

European production companies like Polytel, and major German distributors like Beta, will be seeking British partners this summer for co-productions including series as well as documentaries aimed at the US market.

The BBC also believes that 1970 will be a record year for sales in the States, particularly following the outstanding success of the Forsyte Saga on NET. Such a show, if it had been made in colour, would undoubtedly have got onto one of the major networks.

Sir Lew seeks stars

SIR LEW GRADE, the boss of ATV, has come up with another original concept in the production and distribution of television and film series for the world market.

He is now seeking major international feature film stars who can be enticed into making British one-hour film series. He has already got Tony Curtis and Roger Moore to make a series of 26 one-hour programmes in colour, and last week he signed Shirley MacLaine for a series of 26 half-hour comedies.

Partnering Sir Lew in this venture is Sheldon Leonard, who has recently been responsible for making a series of half-hour films at Pinewood, starring Millicent Martin,

which have already gone down big in the international market, and will be seen on ABC.

Shirley MacLaine's series will also be produced by Leonard who was responsible for 'I Spy' and the Dick Van Dyke Show.

In addition, other top international motion picture stars are to be approached for feature films, which will be distributed by a new film and renting company operating on a world-wide basis. The films will be distributed at costs, with the stars taking a percentage of the profits. Most of them will also make TV series for Sir Lew as well as appearing in these feature films. And Miss MacLaine is one of them.

Lion sells 'Lions'

SIDNEY SAFIR, managing director of Lion International, this week revealed details of how he sold a fifty-minute colour film starring Bill Travers and Virginia McKenna to US television for ten times its negative costs.

The film, 'The Lions Are Free', deals with the return of the team of 'Born Free' to Kenya to visit George Adamson and to visit the lions featured in that film.

The tv special was made in 16mm by three of the principal contributors to 'Born Free' — Travers, Miss McKenna and director James

TELEVISION

by Tony Gruner



Hill. First Safir sold the film to NBC for a coast-to-coast telecast which achieved top twenty ratings. Then he obtained a second nationwide network deal with CBS, which is almost unprecedented. And as the feature film 'Born Free' had been shown a week or so earlier, the ratings on the CBS network were higher than the first telecast.

Then last week Safir flew to New York and consummated a third network deal with CBS with an option for a fourth.

While Safir refuses to reveal the exact price he received from the networks, he admits that the three deals alone have earned 'The Lions Are Free' more than ten times its negative costs.

In addition, the film has been sold for top prices in many other countries, including Austria, France, Philippines, Japan, Germany, Switzerland, Sweden, Norway, Holland, Denmark, New Zealand, Poland and Spain.

TELEVISION'S TOP TWENTY

Position	Programme	Areas screened	Viewing homes (millions)
1	This Is Your Life (Thames)	All	8.50
2	Apollo 13 Splashdown (6 pm, Friday, April 17) (BBC)	All	8.35
3	Coronation Street (Wednesday, April 15) (Granada)	All	8.15
4	Callan (Thames)	All	7.70
5	Steptoe And Son (BBC)	All	7.45
6	Coronation Street (Monday, April 13) (Granada)	All	7.40
7	A Family At War (Granada)	All	6.85
8	News At Ten (Tuesday, April 14) (ITN)	All	6.65
9	Crime Of Passion (Pierre) (ATV)	All	6.60
10	Manhunt (L/Weekend)	All	6.45
11	The Dustbinmen (Granada)	All except U	6.30
12	David Nixon's Magic Box (Thames)	All	6.25
13	News At Ten (Monday, April 13) (ITN)	All	6.20
14	World In Action (Granada)	All	6.10
14	Girls About Town (ATV)	All	6.10
14	Norman (ATV)	All	6.10
14	Cape Fear (BBC)	All	6.10
18	News At Ten (Thursday, April 16) (ITN)	All	6.05
19	Midweek Soccer (Celtic v. Leeds United) (BBC)	All	5.90
20	The Expert (BBC)	All	5.80
20	International Football (Wales v. England) (BBC)	All	5.80

Apollo 13 Splashdown: Both ITV and BBC covered the Apollo 13 Splashdown and the average number of homes that watched the programmes covering the event was 13 million (TVR 78). The audience to ITV was 4.65 million (TVR 28) and to BBC 8.35 million (TVR 50).

Chart compiled from JICTAR ratings for week ended April 19

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TV AND
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EMA

from page 3

ment effectively covers the problem which has arisen between the EMA and ABC and that the dispute should be dealt with in a constitutional way.

The EMA has put five points forward which it wants as 'heads of discussion' with ABC: The working week; payment for overtime; payments for additional responsibilities and duties and salaries and holiday entitlement.

In a letter to EMA members employed by ABC Gayus pointed out that '28 days notice of intention to take strike action in support of our claim for a separate agreement was given, on behalf of our members, on April 17.

'This step has not been taken lightly, and has become necessary as a result of the virtual refusal by the company to negotiate. It is deeply regretted that it has become necessary to take industrial action, and even now, we are hopeful that our problems will be resolved across the table.'

Said Gayus: 'For some time the members have felt the need for the terms and conditions of their employment relationship to be brought into line with modern conditions. It is strongly held that the present situation has long ceased to be realistic.

'These developments should now be embraced within an understanding between the company and the union.'

EMA have more than 400 members in ABC cinemas.

QUILTER

from page 5

years, the money for film production was provided by the major combines. But they went broke. Then new money came from the conglomerates which moved into the film industry. 'But they did not know what they were doing.'

Now, he said, new sources of money were becoming available for film production in the US and the UK, because there was a good chance of making money in films.

In other industries, he said, only one per cent of projects come to the market, and only ten per cent were successful. Everyone knows that every film is not successful, but on average the proportion of success to failure is higher than in any other industry, he said.

The success of the industry depended upon producers making

LEVINE

from page 3

Dawdy, directed by Bruce Clark, starring Charlotte Rampling and Zalman King; 'Carnal Knowledge', produced and directed by Mike Nichols from a screenplay by Jules Feiffer, starring Jack Nicholson and Art Garfunkel; 'C. C. Ryder & Company' (tentative title), produced by Roger Smith and Allan Carr, directed by Seymour Robbie, starring Joe Namath and Ann-Margret; and 'The Steagle', produced by Jim DiGangi, directed by Paul Sylbert and starring Dick Benjamin.

On May 5 and 6, sales, publicity and advertising sessions will be held at the Royal Lancaster Hotel where full screenings of some of the new pictures ready for release will be attended by Avco Embassy's foreign distribution executives and publicity chiefs, including UK executives, Eddie Bryson, director and general sales manager, and James Robertson, director.

Accompanying Levine on the visit will be Leonard Lightstone, executive vice-president; Robert Weston, vice-president and assistant to the president; Herb Fletcher, vice-president in charge of international distribution; Richard Levy, co-ordinator of foreign advertising and publicity; Randy Fields, advertising manager; Richard Levine, assistant to the advertising manager; and George Skinner, European advertising and publicity director.

films that the public wanted to see.

They must make entertaining films. If the public wanted to see more intellectual or permissive films then these should be provided. There was room for both types of films, he said.

The Rank Organisation, he said, was investing £2½ million a year in the building and modernisation of cinemas because it believed that there was a big future for the cinema.

RANK

from page 5

The Cine Lounge will also be available for small-scale conferences and has been equipped with a stereo sound system suitable for record recitals. This and a similar 16mm auditorium now being built in Nottingham are the first in an experiment by Rank Leisure Services.

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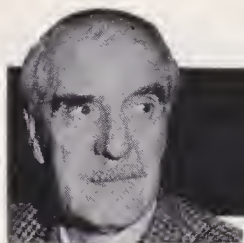


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FILM REVIEWS

Edited by Graham Clarke

King of the Grizzlies

Disney. U. US. In Technicolor. Starring John Yesno and Chris Wiggins. Produced by Winston Hibler. Directed by Ron Kelly. Screenplay by Jack Speirs. Director of photography Buddy Baker. 93 minutes. Release date May 17, 1970.

NATURE STUDY. Moki is a Cree Indian working as foreman on Colonel Pierson's ranch. As a child his grandfather put the tribal totem on his hand, the mark of the great bear. When a Grizzly and her two cubs approach the ranch Pierson shoots them but one of the cubs escapes. Later Moki locates the cub which he names Wahb, catches it and takes it away into the high country. Three years later Wahb is again causing trouble and traps are laid for him but by now he is wise in the ways of men. As a fully grown bear he appears on the ranch at round-up time and sets off a stampede of cattle and horses and wrecks the encampment. Pierson is furious and gives Moki an ultimatum to choose between his folk lore or his life as a rancher. Pierson goes alone to search out Wahb but gets into difficulties and is about to be attacked by the bear when Moki appears and saves the situation. He is able to convince Pierson that the bear has now settled for life in a territory he has chosen and will no longer return to the ranch.

This is a charmer for youngsters and for a wide circle of adults even though the latter may considerably be on the long side. Very good.

Production Actually the story here is slight for the film is primarily concerned with the life of a bear from the day it emerges as a cub following its mother's hibernation. Cub frolics take up a good deal of the footage and following the mother's death it is a question of growing up and fending for oneself meeting many wild life adversaries. These provide ample action but have no brutality or violence about them. The grown bear is, in fact given certain human qualities notably the ability to understand word of mouth. Altogether it is simple fare, with some comedy highlights and warm appeal. The scenery of the Rocky Mountains throughout the seasons is superb. John Yesno acts the part of the Cree Indian and Chris Wiggins that of Pierson. As well as producing Winston Hibler is also the narrator.

Points of appeal Charm of wild life, story, superb photography and settings. The Disney name.

Hook, Line and Sinker

Columbia. U. US. In Technicolor. Starring Jerry Lewis, Peter Lawford, Anne Francis. Produced by Jerry Lewis. Directed by George Marshall. Screenplay by Rod Amateau. Director of photography. W. Wallace Kelley. Music by Dick Stahld. 92 minutes. Release not fixed.

COMEDY. Frustration seems to dog the life of Peter Ingersoll, an insurance salesman, both at home and in the office. He gets a shock when his best friend, Dr. Scott Carter, informs him that he has heart trouble and has but a few months to live. His favourite sport is fishing and his wife Nancy generously suggests that he goes on a world-wide spree using the family credit cards knowing that the debts incurred cannot be paid after his death. While in Portugal, Scott visits

him to tell him a terrible mistake has been made, that he is not going to die, and suggests that he lose himself in Israel until such time as he can be reunited with Nancy and his two small children. Faced with such a situation Peter has no other alternative, but he is flabbergasted when he sees Scott and Nancy together and realises that the whole thing was engineered by the couple. The big question underlying the insurance fraud was the despatch of Peter's 'corpse' back home and by manipulating the exchange of two dead men Peter is able, at least, to see that the scheming couple do not achieve their ends.

In this the star indulges in his usual clowning in a piece of fooling which, in the latter stages, develops into a form of black comedy. Good for star fans.

Production The story unfolds in a series of flashbacks as the unfortunate husband explains things to an audience of male and female doctors

in a hospital operating room. The opening scenes have to do with his domestic troubles and these are rather childish in conception while his subsequent display as a drunk is overdone and must appeal to many as far from funny. Latterly it undergoes a complete change when the fantastic swindle enters upon the rather ugly phase of visits to mortuaries, the exchange of a black corpse for that of a white man, and the shock experienced at the funeral of the latter by the dead man's wife. Jerry Lewis seldom quits the screen and this affords really few opportunities for Peter Lawford as the doctor, and Anne Francis as Lewis's wife.

Points of appeal Star, scenery, U certificate.

In Search of Gregory

Rank/Universal. X. British/Italian. In Technicolor. Starring Julie Christie. Produced by Joseph Janni and Daniele Senatore. Directed by Peter Wood. Screenplay by Tonino Guerra and Lucile Laks. Director of photography Otto Heller. Music by Ron Grainer. 90 minutes. Release not fixed.

FANTASY romance. Catherine, daughter of Swiss financier, Max Morelli, comes home for her father's fifth marriage because she is fascinated by his description of one of his house guests, a young, eccentric, charming American called Gregory. Catherine's arrival is unexpected and Gregory is not there, but she hears about him and his escapades from her introvert brother,

KINE booking guide

†BAGNOLO. Academy Cinema. Italian. English commentary. 60 min. U. No stars.

Straightforward documentary account of political life in small Italian town. Useful filler for specialist programmes.

CONFRONTATION, THE. Academy Cinema. Hungarian. In Agascope and Eastman Colour. 85 min. A. Stars: Lajos Balazsovits, Andrea Drahota.

Strange, ritualistic evocation of events in Hungary in 1947. Of limited interest to British audiences.

CONTEMPT. Avco Embassy. French. English sub-titles and some English dialogue. In Colour. 103 min. X. Stars: Brigitte Bardot, Jack Palance, Michel Piccoli.

Amusing analysis of personal and artistic conflict during a production of a film. Charming surface, serious undertones. Good attraction for art cinemas.

HOOK, LINE AND SINKER. Columbia. US. In Technicolor. 92 mins. U. Stars: Jerry Lewis, Peter Lawford, Anne Francis.

Comedy in which the star indulges in his usual clowning in a piece of fooling which, in the latter stages, develops into a form of black comedy. Colourful backgrounds. Good for star fans.

*IN SEARCH OF GREGORY. Rank/Universal. British/Italian. In Technicolor. 90 min. X. Star: Julie Christie.

Fantasy romance. Story sad and detached but romantic aura strong, stars good, backgrounds lush. Booking for selected situations.

KING OF THE GRIZZLIES. Disney. US. In Technicolor. 93 min. U. Stars: John Yesno, Chris Wiggins.

This is a charmer for youngsters and for a wide circle of adults even though the latter may find it on the long side. Disney does it again in the field of wild life. Very good.

ROAD TO KATMANDU, THE. Cinecenta. French/Italian. English dialogue. In Eastman Colour. 100 mins. X. Stars: Renaud Verley and Jane Birkin.

Just another road to sex and those drop-outs who find relief only in drugs. Colourful Indian settings. Useful proposition for more specialised halls.

†SHOCK CORRIDOR. Amanda. US. 101 min. X (London). Stars: Peter Beck, Constance Towers.

Mental horror-film. Story sad, sick and melodramatic, mad scenes scarifying, cast hard-working. Strong meat offering.

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Daniel, and others including her father and his new, young wife, Nicole. Catherine builds an image of Gregory and a fantasy about meeting him, and falls in love with her fantasy. After the wedding she and Daniel try to find Gregory without success. On the way to the airport for her own home in Rome, Catherine meets a young man who resembles her fantasy image of Gregory and goes to bed with him. Then she goes home to Rome passing, without realising it, Gregory, who has been looking for her in Rome.

This dreamlike story is sadly detached from real life, but will appeal to the sentimental. Booking for selected situations.

Production The basic ideas of this plot hinder the film to a difficult approach, for it is arguable whether the general public is likely to be attracted or much entertained by such a catalogue of self-centred aimlessness as is represented by most of the characters in the story, even though the central theme is romantic in every sense of the word. There are inconsistencies, too, in the characterisations. Catherine, for instance, is a pretty tough character by definition but a soft-centred dreamer by development and it is not always easy to believe in her fancies, even though the part is well played by Julie Christie. John Hurt matches her with a sensitive portrait of her strange brother; and Michael Sarrazin gives a suitable aura of bright-eyed glamour to the fantasy creation—Gregory. The backgrounds, by the way, are expensively lush.

Points of appeal Romance, Julie Christie, colour and quota.

The Road to Katmandu

Cinecenta. X. French/Italian. English dialogue. In Eastman Colour. Starring Renaud Verley and Jane Birkin. Director of production, Uly Pickardt. Directed by Andre Cayatte. Music by Serge Gainsbourg. 100 minutes. Release not fixed.

DRAMA. Olivier, a revolutionary student in the Paris riots of 1968, is forced to leave Paris. He decides to go to Nepal where his father runs a profitable safari operation and to obtain from him the alimony due to his mother. Unable to raise the fare he signs on for two years to work for a voluntary organisation to help the needy in India. He is flown out to Calcutta and informs his friend Patrick that he tricked the authorities who paid his fare and is proceeding to Katmandu. Despite his attitude Patrick helps him on his way. He meets three hippies, two men and a girl Jane who indulge in free love, but he does not agree to share her with the others and carries on alone. At Katmandu he meets his father only to realise that he is a front for Ted, a man who deals in stolen statues and uses the safari idea as a front. Olivier leaves in disgust and goes in search of Jane whom he finds terribly ill through drugs and he takes her back to Ted's place. For money to take her to hospital he works for Ted but realises Ted has taken Jane for himself. In the ensuing quarrel Jane falls to her death and Ted is killed by his wife. With all his good intentions in ruins Olivier elects to take on the job of caring for underprivileged Indians.

Although the title of this film suggests high adventure it is just another road to sex and those drop-outs who find relief only in drugs. Useful proposition for more specialised halls.

Production It would appear from this story that India is a real happy hunting ground for European junkies and here and there it presents some rather ugly scenes of their reactions to dope. It is a story of a young man with big ideas who is frustrated at every turn but who professes an abiding love for a girl he tries desperately hard to save from her weird ideas of a heaven on earth. Renaud Verley is cast as a rather arrogant young man who, in the light of circumstances, is not too sure of himself. Jane Birkin is good as Jane and Elsa Martinelli and Serge Gainsbourg head a sound supporting cast.

Points of appeal Story, sex, settings.

Shock Corridor

Amanda. X (London). US. Starring Peter Beck and Constance Towers. Produced, written and directed by Samuel Fuller. Director of photography Stanley Cortez. Music by Paul Dunlap. 101 minutes. Release not fixed.

MENTAL horror-film. Reporter Johnny Barratt gets himself admitted as a patient in a mental hospital in order to find out the murderer of one

of the patients. By questioning other patients in their few, lucid moments, Johnny uncovers the murderer as one of the attendants, but the strain of feigning mad among madmen unhinges Johnny's mind and he stays in the hospital as a catatonic schizophrenic.

Not for the squeamish, this is a horribly tough brand of 'entertainment.' Strong meat offering.

Production The general terror of the production indicates that it was made to make money and not for any higher motives, such as a warning against the dangers of tampering with mental ill-health. Unfortunately the horrific experiences in the mental hospital are too sad and melodramatic to qualify as proper entertainment and the direction, script and cast never manage to get away from the impression that it is all acting, though Peter Beck and Constance Towers do their best; but what can one think of a mental hospital that makes sane men mad and mad men madder! Monochrome makes it that more real.

Points of appeal Mad horror, title.

Contempt

Avco Embassy. X. French. In Colour. English sub-titles and some English dialogue. Starring Brigitte Bardot, Jack Palance and Michel Piccoli. Produced by Carlo Ponti and Georges de Beauregard. Written and directed by Jean-Luc Godard. Director of photography Raoul Coutard. 103 minutes. Release not fixed.

PERSONAL drama with philosophical undertones. Paul Javal, a French writer, is invited to write the screenplay for an epic production of Homer's 'Odyssey' which is being set up by a pompous American producer, Jeremy, in Italy. Paul accepts; he needs the money to provide the best for his loving young wife, Camille. In Rome Camille's attitude to him suddenly changes. She becomes distant and cold, but refuses to explain why. Paul insists on an explanation and eventually she tells him that she now regards him with contempt. But he cannot get her to tell him why. The producer, Jeremy, is obviously attracted to Camille. He invites the couple to stay with him at his Capri villa. Paul sees Jeremy kissing Camille. He confronts her with the incident and Camille accuses him of throwing her into Jeremy's arms to further his career. Paul decides to abandon his work on the film but Camille is not placated. She tells him she is leaving him for good and Jeremy drives her to Rome. On the way there, they are involved in an accident and both are killed.

Serious philosophical implications lie beneath the surface charm of this amusing analysis of personal and artistic conflicts in a film production unit. Good art cinema attraction.

Production Although the film was made seven years ago, it has not previously been shown in Britain—a surprising omission for it is much more outgoing and accessible than Godard's later films. The style is crisp and fresh, and the dialogue witty. Although it tends to get weighed down with literary references, it touches amusingly on a whole number of interesting and controversial matters, including the thorny one of the conflict between artistic and commercial values in film-making. Producers may not take kindly to Jack Palance's satirical characterisation of Jeremy but the general tone of the film is good-humoured rather than spikey, and Brigitte Bardot looks gorgeous in and out of her clothes. There is a remarkable 'performance' from Fritz Lang who, as the director of the 'Odyssey' film, plays himself. The tragic ending need not be taken too seriously.

Points of appeal Bardot, Godard, Italian locations, visual qualities, film-making as a theme.

The Confrontation

Academy Cinema. A. Hungarian. In Agascope and Eastman Colour. Starring Lajos Balazsovits and Andrea Drahota. Directed by Miklos Jancso. Screenplay by Gyula Hernandi. Director of photography Tamas Somlo. Music by Paul Arma. 85 minutes. Release not fixed.

SYMBOLISM and politics. In Hungary in 1947, a group of revolutionary students visit a local Catholic school to try to change the basis of education. Some of them want to use force and some of them try to use persuasion. A young police officer takes an equivocal position. All the pupils at the school react passively except one, who refuses to co-operate with the students. During the clash of opinions, the secretary of

TRADE SHOWS

LONDON

May 13

The Dunwich Horror. Warner-Pathe. Studio One. 10.30am.

May 14

The Oblong Box. Warner-Pathe. Studio One. 10.30am.

LATE EXTRAS (London)

May 1

1 short. U.A. Private Th. 10am.

Day of Anger. Warner-Pathe. Anglo Preview Th. 2.30pm.

May 4

In Search of Gregory. Rank. Private Th. 2.30pm.

May 5

Sunday Thoughts. Rank. Private Th. 10.30am.

May 6

Taste the Blood of Dracula. Warner-Pathe. Studio One. 10.30am.

The Walking Stick. MGM. Private Th. 2.30pm.

May 7

The Crescendo. Warner-Pathe. Studio One. 10.30am.

The Extraordinary Seaman. MGM. Private Th. 2.30pm.

the student group, Laci, is replaced by the tougher-minded Judit, but she herself is deposed later by delegates from a higher committee.

This strange, ritualistic evocation of events in Hungary in the early years of the post-war regime is of only marginal interest to British audiences although it will please Jancso fans.

Production The style of this film is less severe than that of Jancso's previous films, and the attractive colour photography makes it look more lively. But the events are presented in a very abstract, stylised way, like a kind of balletic dream. The unreality of the atmosphere is heightened by the songs and strange dance routines with which the students express their moods and feelings. The film touches on points that are of burning interest to Hungarians but too remote from British experiences to arouse much interest.

Points of appeal Jancso, controversial subject, visual and stylistic qualities, colour.

Bagnolo

Academy Cinema. U. Italian. Black and white. English commentary. No stars. Produced by Bruno Zocler. Directed by Bruno Jori. Director of photography Josef Riedl. Music by Hans Posseda. 60 minutes. Release not fixed.

DOCUMENTARY of a small Italian town. The film looks at the town of Bagnolo where eight plaques on the church clock-tower commemorate victims of fascism. The memory of this unhappy experience of the past hangs over the townsfolk and has taught them to be tolerant and peace-loving. Communists and Catholics live side by side and many of the people interviewed—young and old, workers and peasants—embrace both creeds. The leading personalities of the town, the Communist Chairman of the Chamber of Labour and the Catholic priest, are in friendly rivalry with each other for the provision of facilities and for general influence.

An honest, straightforward documentary account of political life in a small Italian town. Useful filler for specialist programmes.

Production The film is simple, direct and refreshingly free from any kind of bias or angling. The people interviewed are friendly and forthright and state their views clearly and naturally. The atmosphere of a small working-class community is convincingly presented. The amenities provided by the Communists and the Church include nurseries, youth clubs and co-operative shops. A pleasant touch of humour comes from a housewife who, when asked whether she favours the left-wing or right-wing shops, replies 'I go where it's cheapest.' The English commentary, by John Minchington, is spoken by John Rees.

Points of appeal Politics, Italy, useful length.

This chap has been papping up all over the place recently to boost 'The Computer Wore Tennis Shoes'. Peter Greenwood, the man providing the power for the stunt, obviously enjoys a chat with a real (and very pretty) programmer at the Kingston Computer Centre. The local Granada showed the film. Disney publicity man David Claridge reports: 'Showmen did a fantastic job arranging press calls for Greenwood—considering most were given only 24 hours' notice'.

Arlo could draw many patrons to his 'Restaurant'

AMERICAN folk singer Arlo Guthrie has made a big impact on Britain's youth. And his first film 'Alice's Restaurant' is backed up with solid campaign ideas to attract this large market.

Concentrate on the 18 to 30-year-olds as the film flies the 'X' flag. Bring out the point that this is not just an extended pop concert on film but a light-hearted comedy which follows Guthrie and his 'hippy' friends through a series of amusing incidents.

Records provide the key to get this one going. The score featuring the folk singer is released on UAS 29061. Others worth noting include 'Alice's Restaurant Massacre' the main theme single played by Gary Sherman and his orchestra on the UA label—UP35055; 'Alice's Restaurant', Arlo

'CHIFFY' AWARD WINNING FILMS

YOUNGSTERS from the 180-odd ABC Minors' Clubs are waiting to see if their 'Chiffy Awards' will be among those to be presented to producers and directors of the top Children's Film Foundation screenings of 1969.

I was roped into the adjudication panel to make the selection of the awards—designed and made by children—before they are presented at the ABC Kingston-on-Thames in June.

The award winning films are:—'Go Kart Go', produced by George Brown and directed by Jan Darnley Smith; 'Lionheart', produced and directed by Michael Forlong; 'Headline Hunters', produced by Frank Godwin and directed by Jonathan Ingrams. 'Danny the Dragon', (a serial,) directed by Pennington Richards and produced by Frank Godwin, will receive a special award.

PROMOTION



by
David
Jerome

Guthrie on Warner Reprise—RSLP 6267, 'Alice's Rock 'N Roll Restaurant', Guthrie on RS 20877.

Your contact at UA records is Dennis Knowles and for Warner Reprise Des Brown. UA have a very snappy card which will help any record link with the local shop.

Motor cycles are very much a part of the film and offer good possibilities for both shop and foyer displays. Yamaha's are used in the film and the British contact is George Denton the sales manager at Mitsui & Co. Ltd., Camberwell Trading Estate, Denmark Road, London S.E.5.

Tie-up with restaurants. The title offers plenty of scope for promoting local restaurants which may agree to display publicity. This link has the potential for producing a composite newspaper page. Several restaurants may be interested in getting together in an advertising feature on the town's 'eating places'. Put the idea to the local advertising manager.

With a folk singing 'hippy' theme showmen may be able to get a long haired youngster, possibly a student, to take part in a street stunt. (If there are no volunteers I am sure managers won't have any trouble borrowing a wig.)

The stuntman could display appropriate messages about the film and give out UA leaflets. A guitar strung around his shoulder would add a nice touch.

Attractive UA give-aways feature Guthrie and stills from the film. Give them out where

young people congregate—dance halls, coffee bars, bowling lanes, record stores and youth clubs.

There are probably hundreds of Alices in every town in the country. Ask the local newspaper to run a story that the theatre management is looking for ten Alice's to invite to the first night. They could be asked to say—in 25 words or less—why they wanted to see the film. UA's campaign book suggests that a well-known restaurateur may want to co-operate by giving a dinner to the winning competitor and her partner.

CAMPAIGN ROUND-UP

Children's Club: Norman Scott-Buckleuch, ABC, Carlisle



Norman got the Children's Film Festival off to a great start in Carlisle. He sent off a circular letter, with CFF books and programmes, to schools, youth centres and clubs. Special invitations were sent to the Mayor, Town Clerk, civic authorities, council members and educational heads.

A special film with trailer and news item was screened two weeks prior to playdate. This tied-in with a quad and DC display.

There were too many highlights to this well planned festival to detail but worth a



mention is the fact that the films drew considerable press and television cover. Henry Geddes, executive producer of the CFF, as well as giving a short speech took an active part in other aspects of the showman's campaign.

Spring and Port Wine: K. Pickering, ABC Deansgate, Manchester

The producer of the film, Michael Medwin, and star Rodney Bewes gave the Manchester screening an early lift by attending the press show. Pickering also managed to get an impressive list of guests from press, radio and television.

This resulted in cover from radio and television and a large number of press mentions. Warner Pathe's promotion manager, Ron Lawrence complimented the showman on his efforts.

Fantasia: Arthur Allen, ABC Bexleyheath

Almost 5,000 people attended three separate performances of the film—a record at the cinema for any one day screening. So many had to be turned away—about 200 at the evening performance—that another showing is on the cards.

Bexley school children filled the morning session. In the afternoon usual patrons were joined by more children from schools in Kent and inner London.

It goes to show that with the right treatment and interesting material even repeats can spin a box office charm.

The Dirty Heroes: J. C. Phillips, Coliseum, Whitley Bay

A number of coal merchants and chimney sweeps provided the right atmosphere for the showman's campaign. He invited a group of them to the opening performance.

Several of the invited guests still had dirty faces when they arrived at the cinema adding more than a touch of realism to the occasion.

The Minors were not to be left out of the fun. A fancy dress competition was staged to find the 'best dressed' dirty hero. Several contestants were given tickets to see the show.

Public Relations: W. Roberts, ABC, Wallasey
Inquisitive youngsters from the senior form of a local grammar school wanted to see what goes on behind the scenes at a cinema.

Roberts showed the children everything from the operating box to the boiler house. Staff members gave a demonstration of film changeover. After the tour Roberts had his hands full answering questions.

The showman also reports that his staff helped police in a crime prevention campaign by handing out leaflets to patrons as they left the cinema.

Children's Club: B. D. Teague, ABC, Brixton
Youngsters from the Minors Club paid a visit to Selhurst Park, home of Crystal Palace Football Club. They met the players, manager and trainer, and saw a special exhibition match.

Refreshments were supplied by the club and the children did not allow the opportunity to slip by without asking scores of questions.

The occasion attracted good cover from the South London Advertiser. Teague intends making this sort of outing a regular attraction for the youngsters.



Brixton MP Marcus Lipton has an Honorary Uncle's badge pinned to his coat on the terrace of the Houses of Parliament. Making the presentation is Estella Bishop, 12, one of a group of Minors from the ABC, Brixton Hill, who were taken round the Commons by Lipton. The tour was arranged by manager Bryon Teague. Minors chief Reg Helley looks on.

Children's Club: P. Keeling, ABC, Clapton

It is surprising the number of good ideas some managers come up with to keep their Minors happy. Keeling formed a soccer team from the lads in his club and the youngsters did very well on their first outing.

They defeated the Hackney Minors 8-4 (it must have been quite a match) and Keeling now hopes to take the team out regularly.

Swan Lake: Norman Scott-Buccleuch, ABC, Carlisle

Norman concentrated his campaign on the circulation of letters to girls' schools and factories which employ female labour. Fifty box office cards—black and white scene blocks of two stars in dancing poise with names and title in orange—were circulated to bus stations, main hotels and restaurants.

The city librarian allowed cards to be exhibited in Tullie House—the main library and museum of Roman remains. With a film like this there are seemingly no limitations on the number—or type—of situations where publicity material can be shown.



Scottish television personality Lilian Welsh was on hand at the Regal, Greenock, to receive a birthday cake from ABC monitors to celebrate the 21st anniversary of minors' matinees at the cinema. She presented the cake to the Greenock Royal Infirmary on behalf of the club.

The Showman also commends..

CUSSON, R. G., ABC, Huddersfield: Swiss Family Robinson/Wind in the Willows, Bonnie and Clyde/Bullitt, Michael and Helga/Bootleggers, The Five Man Army/Flare Up, Ice Station Zebra, True Grit, Women in Love, The Haunted House of Horror/Clegg, Swan Lake, Mayerling (10).

ELLIMAN, M., ABC, Kidderminster: True Grit (1).

FERRARI, J., ABC, Falkirk: Easy Rider (1).

FREEMAN, H. A., ABC, Walham Green: David Copperfield, Carry on Again Doctor, Topaz, Funny Girl, Twinky, The Reckoning/Model Shop, Midnight Cowboy, The Looking Glass War, On Her Majesty's Service (9).

MOSS, D., A/M, ABC, Deansgate, Manchester: Goodbye Mr. Chips (1).

NUEL, R. F., A/M, Kings, Bristol: Sexual Partnership, Every Home Should Have One, The Five Man Army (3).

PARKES, G., ABC, Ritz, Keighley: Five Giants from Texas, My Side of the Mountain, An Elephant Called Slowly, Ice Station Zebra, Women in Love (5).

ROBERTS, W., ABC, Wallasey: Moon Zero Two, The Five Man Army/Flare Up, Oklahoma, Sex is a pleasure/Hot Blood, Spring and Port Wine, Ice Station Zebra, Women in Love (7).

SCOTT-BUCCLEUCH, N., ABC, Carlisle: Spring and Port Wine (1).

SMITH, M. D., ABC, Nottingham: The Magic Christian (1).

SORGER, B. N., ABC, Gravesend: Where Eagles Dare (1).

STEVENSON, P. C., ABC, Nuneaton: Spring and Port Wine (1).

TAYLOR, D., ABC, Bradford: True Grit, Ice Station Zebra, Bonnie and Clyde/Bullitt, Women in Love, Where Eagles Dare (5).

TRUMPER, E. G., ABC, Southend: Women in Love, Spring and Port Wine, Goodbye Mr. Chips, Where Eagles Dare (4).

WARNER, D. J., ABC, Eccles: Carry on Again Doctor/A Man Could Get Killed, Bonnie and Clyde/Bullitt (2).

WATSON, C. S., ABC, Middlesbrough: Where Eagles Dare, Spring and Port Wine, Goodbye Mr. Chips (3).

WHEATLEY, T. G., ABC, Paisley: The Five Man Army, Scream and Scream Again/Hells Angels '69, Ice Station Zebra (3).

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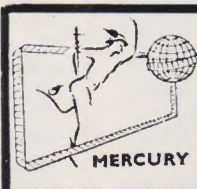
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